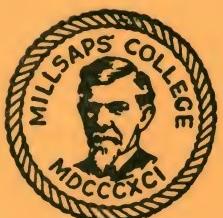


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Prefaces

for

The Honors Colloquia 1964-65

on

"THE NATURE AND MEANING OF TIME"

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In the spring of 1965 ten Millsaps College professors spoke to Honors candidates on the various aspects and the many meanings of time. In this Bulletin and in the February issue six of these prefaces to discussion and the summary are presented. Three, on music, physiology, and Faulkner, were not received for publication.

The Physicist as Philosopher

By William R. Hendee
Associate Professor of Physics

"A famous ascetic named Narada having obtained the grace of Vishnu by his numberless austerities, the god appears to him and promises to do for him anything he may wish. 'Show me the magical powers of thy maya,' Narada requests of him. Vishnu consents, and gives the sign to follow him. Presently, they find themselves upon a desert road in hot sunshine, and Vishnu, feeling thirsty, asks Narada to go on a few hundred yards farther, where there is a little village, and fetch him some water. Narada hastens forward and knocks at the door of the first house he comes to. A very beautiful girl opens the door; the ascetic gazes upon her at length and forgets why he has come. He enters the house, and the parents of the girl receive him with the respect due to a saint. Time passes. Narada marries the girl, and learns to know the joys of marriage and the hardships of a peasant life.

"Twelve years go by: Narada now has three children, and, after his father-in-law's death, becomes the owner of the farm. But in the course of the twelfth year, torrential rains inundate the region. Supporting his wife with one hand, holding two of his children with the other and carrying the smallest on his shoulder, Narada struggles through the waters. But the burden is too great for him: he slips, the little one falls into the water; Narada lets go of the other two children to recover him, but too late; the torrent has carried him far away. Whilst he is looking for the little one, the waters engulf the two others, and, shortly afterwards, his wife. Narada himself falls, and the flood bears him away unconscious

"When, stranded upon a rock, he comes to himself and remembers his misfortunes, he bursts into tears. But suddenly he hears a familiar voice: 'My child! Where is the water you were going to bring me? I have been waiting for you more than half an hour!' Narada turns his head and looks: Instead of the all-destroying flood, he sees the desert landscape, dazzling in the sunlight. And the god asks him: 'Now do you understand the secret of my maya?' 'I

Is time no more than the motion of the hands of a clock, the beating of a heart, the crumbling away of a wind-swept mountain plateau? I, as a physicist, must say that's all time is; not something measured by the motion of clock hands, but the actual motion itself. But, then, why do I feel as though something, whatever it is, is day by day passing me by? Or perhaps that I am passing by it? Just what is the secret of the maya—the secret of time?

Isaac Newton said it: "Absolute, true, and mathematical time, of itself, and from its own nature, flows equably without relation to anything external."²

Reasonable enough—and yet not reasonable, because what Newton suggested is really rather meaningless. All motion must be referred to something else, something external, else what could motion mean? What could the "flow of time" mean? And what is flowing? Not a substance with measurable physical properties. More like a feeling, a sort of intuitive sensibility about the causal relationships between events. I think I'd like Newton's way of looking at time—after all, it was pretty well accepted for two hundred years.

Sometimes I am concerned about physics — we keep talking about thermodynamic systems changing with time, about Schroedinger equations dependent upon time, about unstable atoms decaying through time, and yet we can't seem to come up with what we really mean by "time." Like the Episcopalian who is really a Baptist at heart who spends his hour on Sunday morning praying it won't show through.

Just what is the secret of the maya? It is possible that D. H. Wilkinson of Oxford is right when he says,

Perhaps there do exist universes interpenetrating with ours; perhaps of a high complexity; perhaps containing their own forms of awareness; constructed out of particles and other interactions than those which we now know, but awaiting discovery through some common but elusive interaction that we have yet to spot. It is not the physicist's job to make this sort of speculation, but today, when we are so much less sure of the natural world than we were two decades ago, he can at least license it.³

Might there be a different scale of time in these uni-

verses which interpenetrate with our own? Or does "scale of time" ring too clearly of Newtonian physics? How long is life for a butterfly: an omega particle? — a lifetime? — or a few hours? — a few chronons? — or does it depend upon which scale of time you use?

We physicists like to talk about "time reversal." Let me give you an example. As things seem to happen, we describe the motion of falling objects by equations which tell us the position of the objects as functions of time; that is, where they are at any moment of time. Suppose, however, that tomorrow things began to work differently, and from tomorrow on, everything went backward. Apples rose from the ground to become attached to tree limbs, and pipes became unlighted by a lighted match's being put near the burning tobacco. An odd world, indeed, rather like Lewis Carroll's "Looking Glass World," in which punishment precedes the trial, and the crime comes last of all. But really, though unexpected, I believe we could handle the change. Of course, some alterations would be made; for example, general physics textbooks would be amended to read, "Following January 30, 1966, all phenomena involving the Principle of Universal Gravitational Attraction should be considered instead to involve the Principle of Universal Gravitational Repulsion." But our gravitational and kinematic equations would be as good as before. Reversal of time has no effect on them. Does this mean that time could just as easily flow backward as forward, and it's just happenstance that our world is the way it is?

Or can we even talk like this? J. J. C. Smart⁴ doesn't think so. He claims that if all processes in the world were reversed, then instead of memory we should have precognition, like Lewis Carroll's White Queen, who "remembers" best the things that happen the week after next. But, as all things would now seem to occur in reverse order, there could be nothing peculiar in this. Indeed, everything could be reversed in time and the world would both be and seem exactly as it is.

But back to the question. What is time? I don't think I know. I don't think anyone really knows. But at least I've asked myself the question. Maybe that's what is really important, anyway. Because it is an interesting question, rather an absorbing one, in fact, and I like thinking about it. I am intrigued by what P. D. Ouspensky says about time:

If I die today, tomorrow will not exist **for me**. But as has been said before, all theories of the future life, of existence after death, of reincarnation, etc., contain one obvious mistake. They are all based on the usual understanding of time, that is, on the idea that **tomorrow** will exist after death. In reality it is just in this that life differs from death. Man dies because his time ends. There can be no tomorrow after death. But all usual conceptions of the "future life" require the existence of "tomorrow." What future life can there be, if it suddenly appears there is no future, no "tomorrow," no time, no "after"? Spiritualists . . . and others who know everything about the future life may find themselves in a very strange situation if the fact is realized that no "after" exists.

Ouspensky goes on:

This means that if a man was born in 1877 and died in 1912, then, having died, he finds himself again in 1877 and must live the same life all over again. In dying, in completing the circle of life, he enters the same life from the other end. He is born again in the same town, on the same street, of the same parents, in the same year and on the same day. He will have the same brothers and sisters, the same uncles and aunts, the same toys, the same kittens, the same friends, the same women. He will make the same mistakes, laugh and cry the same way, rejoice and suffer in the same way. And when the time comes he will die in exactly the same way as he did before, and again at the moment of his death it will be as though all the clocks were put back to 7:35 a.m. on the 2nd of September 1877, and from this moment started again with their usual movement.

Life in itself is time for man. For man there is not and cannot be any other time outside the time of his life. **Man is his life.** His life is his time.⁵

¹Mircea Eliade, **Images and Symbols**, Harvill Press, London, 1961.

²Isaac Newton, **Mathematical Principles**, Berkeley, 1934.

³D. H. Wilkinson, as quoted in **Man and Time**, J. B. Priestley, Aldus Books, London, 1964, p. 104.

⁴J. J. C. Smart, **Analysis**, 14, 1954, p. 79.

⁵P. D. Ouspensky, **The Fourth Way**, Routledge & Kegan Ltd., London.

Marcel Proust: Master of Memory, Deliverer from Time

By William H. Baskin, III
Associate Professor of Romance Languages

Since the earliest recorded literary monuments of any civilization, men of letters universally have been preoccupied, haunted, and even repulsed by the apparent tyranny of Time. Whether chiseled in stone, scrawled with a stylus, or painted with a brush, the poet and seer has graphically represented the variability of time, and in so doing he has endeavored to alter by acceleration, deceleration, or suspension the very course of time. Traditionally it has been the poet who has most clearly realized that our comprehension and cognizance of temporal and spatial judgments are conditioned by our experience, and chronologically. The literary experience has been and continues to be the mirroring of the infinite possibilities of human life and human experience.

Marcel Proust belongs to that category of novelists whose particular vision of reality makes of them spiritual prophets and who, at the same time, have made of their works spiritual and/or aesthetic quests. Through the works of such an artist as Proust we observe the world and ourselves, and by means of a revelation of an artistic temperament in the process of development within his novel we are afforded a glimpse of the very pulse of life and of our place in it. Proust's worlds are built around sleep, dream, social and intellectual snobbery, painting, music, architecture, medieval French history, love, jealousy, disillusionment, place names and family names, recollection, **Time**, and the artist's vocation. But it is in his preoccupation with Time that Proust is most original, for no writer before him, nor since the publication of **Swann's Way** in 1913, has made of Time the very essence of a work of fiction and, as it were, the heroine of a great novel.

The power of the camera, especially of the movie camera, to recapture, dissect, dilate, and even distort time was first seen by Proust as a possible technique for literature. High-speed and time-lapse photography, flash-forward, flash-back, and suspension of present-time pictorial representation have been characteristic of most of the novels that

have been written since 1913 — not only in France but in England and America as well. It is to Proust that the new novelists are most indebted, for Proust revealed the variability of Time and its tyranny in multiple ways, the most striking of which is his use of optics — and the optics of time and vision result in a relativity of perception whereby we grasp things juxtaposed in clusters, just as we comprehend human experience accumulatively and temporally.

Increasingly in contemporary literature the expression of the variability and tyranny of time is becoming optically oriented. This is the technique of Proust and, to a large extent, it is true of Joyce, of Eliot, of Faulkner, and of the so-called "new novelists" of France led by Alain Robbe-Grillet, whose geometrically and optically complex novels, **La Jalousie** and **Le Voleur**, are the most striking examples. Here again the temporal is expressed visually — optically.

The basic theme around which Proust structured his novel is that of Time, and in the collective title he chose for the seven-part, three thousand-page work, **A la recherche du temps perdu**, and which we know as **Remembrance of Things Past** but which more accurately and literally means **In Search of Lost Time**, he seems to have given to the word "time" several possible meanings. In a general way he recognized a dual nature of time, one destructive and the other constructive. The destructive force of time is in its disintegration of all people and things, the haunting tyranny of time which changes all people and things as well as our impressions, emotions, and experiences — resulting in, as Proust said, "houses, avenues and roads (being) alas as fleeting as the years." On the other hand, our bodies and our subconscious are reservoirs of time — a time that can be recalled, re-animated, and restored with greater vitality and with greater meaning than before. By "lost time," then, Proust meant that time which is wasted with routineness, with habit, with insignificant things of conventional existence and social tradition. He also implies by "lost time" that time which is lost from sight, out of view, but which has fallen into the subconscious, where it becomes the pages of the inner book that each of us bears deep within him.

A third sense of time for Proust is regained time, regained by being recalled from the past by means of external

stimuli during those privileged moments of our existence when we are given an intuitive glimpse, however fleeting, of our authentic self.

The first sentence of the novel sets the temporal scope of the entire work and controls and motivates the successive course of the other six parts. This sentence likewise immediately establishes the close relation to music that Proust's prose has. The first word of the sentence is like the stroke of a bow against the chords of a mellow stringed instrument in the opening bars of a sonata; or, in its rhythm, the line equates the opening bars of Beethoven's **Pastoral Symphony**, the Sixth, itself a prelude to the awakening of the beauties of the universe, just as this section of the novel is a prelude to the aesthetic awakening of the young artist. The construction in French is unusual ("Longtemps je me suis couche' de bonne heure . . ." — "Long have I been accustomed to going to bed early . . ."). The use of **longtemps**, unqualified by some adverbial construction, plunges us immediately into the flux of time. From this opening sentence we are suspended in time, in a time that is a combination of past and present, again denoting the dual nature of time. This temporal reflexion of introspection and self-analysis is to shape and control the direction of the three thousand pages that follow. Through this twin vision, Proust looks out of the present at Time itself, resulting in the backward-looking recollection and forward anticipation, to a related condition in future time.

Although Proust recognized various aspects of time, the only time that is valid for him is what I shall call "literary" time; that is, inner time, the time of a man's inner life, not controlled by the chronological time of clocks or calendars, but rather the life of Time in the heart and in the mind. Clearly this is as Proust himself saw it when he wrote:

Thus Swann's Way and Guermantes' Way remain for me forever bound to many of the little events of that one of all the diverse lives we live simultaneously and which is the most abundant in sudden reversals of fortune and the richest in episodes; I mean the life of the mind. Doubtless it progresses and develops in

us imperceptibly and the truths which have changed for us its meaning and its countenance and which have opened new roads to us, we have been for a long time preparing for their discovery but without knowing it; and in so far as we are concerned, those truths date only from the day or moment in which they are visible to us.

(*Swann's Way*, Modern Library Edition, Page 263)

So, then, each thought in the subconscious is able to give rise to so many worlds of meaning that are beyond the chronology of time and outside the realm of control of man's reason. And as Proust was to write in the last section of the novel:

An hour is not merely an hour but a vase filled with perfumes, sounds, projects and climates.

Time lost, finally, is time that has not been captured and immortalized in a work of art. Time is a form that people, places, and things take within us. Every major scene in the novel is a recapitulation and a summation as well as a slow probing ahead in time. For Proust, only the efforts of the artist will triumph over time and death.

At no given moment of the novel is it possible to establish with certainty the age of Marcel. We see him and fix his age in terms of our identification with him at any given moment of any given area of his experience with which we can relate or associate a specific moment of our own life. We are able to read as much into it as our experiences, and comprehension of them, allow. It is in this attitude toward time that Proust has left a rich heritage for the novel and for the cinema. Proustian time is, essentially, a cinematographic time where only through time is time conquered. And Proust recognized, as Eliot was to see after him, that "time the destroyer is time the preserver." Ultimately, in the last section of the novel, **Time Regained**, Swann's Way and Guermantes' Way — by means of marriage and by the dissolution of social classes and barriers — are fused into one. Snobbery, physical desire, egotistical perverseness are aspects of an incomplete vision of the world seen with only one eye. Truth is a miracle of vision, and social order, personal order, subjective order within the novel are presented and communicated in optical terms. In the use that

Proust made of optics — a science encompassing physics, physiology, philosophy, psychiatry, and aesthetics — he brought science and literature to a closer fusion than had ever before been realized. The result is a clear indication, I believe, that the so-called gap or lag between the sciences and the humanities is gradually being bridged. In the hands of Proust, human experience is transformed by art and expressed in terms of illusion and vision. The cognizance of soul, the comprehension of experience and the focusing of vision are achieved through time.

The Significance of Geologic Time

By Wendell B. Johnson
Assistant Professor of Geology

It is difficult to provide a brief but meaningful introduction to a topic as broad as the study of the earth. Man has always contemplated his world and has sought explanations of how the earth began, how old the earth is, and how its various features were formed. Some of the early explanations now seem fanciful, yet they served the needs of the time and seemed to explain satisfactorily the data at hand. The early Greeks viewed nature as a subject worthy of philosophical speculation. However, it is only since the 18th century that the study of the earth has developed systematically through the collection of verifiable data and the building of scientific theories.

Although we have greatly enlarged our understanding of the earth, we neither pretend nor expect to know all the answers. Indeed, much of the increased understanding has only led to new questions, and it may be that learning has no end.

We have reason to believe that the earth has been undergoing a long and complex development, proceeding from a comparatively homogeneous and simple structure to one much more complex. Some five billion years ago there was a cloud of matter in the form of dust and gas. Later an earth evolved, and still later oceans, continents, and a primitive atmosphere formed. The first lifelike structure gradually developed, eons ago, from comparatively complex minerals. And a human animal appeared only an instant ago in geologic time, the improbable product of an incredibly long sequence of ancestral events which began with the appropriate-sized cloud at a certain distance from a star. Such are the broad but imperfectly understood outlines of the modern evolutionary view of the world, much of the development of which has come through study of the earth.

We are concerned, thus, with the past, present, and continuing development of our planet. This includes its

scenery, minerals, continents, oceans, atmosphere, internal nature, and life. None of these factors can be isolated, for even the origin of life has had profound effects on the composition of the atmosphere and the nature of the earth's surface. The study of the earth involves not only events and processes which we observe now, but also those acting through long periods of time.

Since the earth is large, a number of questions may be asked about it. Are the continents and ocean basins fixed, or do the continents drift about over the face of the earth? How can one explain the climatic changes that have taken place in the past? Why did regions now on or near the equator once contain glaciers of continental extent? Do large fracture systems provide evidence for the hypothesis of an expanding earth? What minerals are present under the high pressures and temperatures of the interior of the earth?

One of the oldest questions still lacks a definite answer: How old is the earth? Our present calculations indicate an age of four and a half billion years. What was early life like? How long has it taken for forms to evolve? How swiftly did the oceans and the atmosphere form, and are they still forming?

In the recent past, intellectuals, as well as the common man, had what now seem rather strange beliefs concerning the history and origin of their surroundings. For example, if men of the 18th century saw the Grand Canyon and wondered about its origin, they would picture a sudden, violent tearing apart of the earth's crust, a catastrophic or supernatural event during which the canyon was created. In fact, every feature of the world was thought to have formed suddenly by such means. Some thought fossils were created by emanations from the stars; others thought they were the remains of life present before the time of the "Great Flood" and Noah's ark.

It is apparent that men in the recent past viewed the earth far differently from the way we do today. This was due, not to any lack of reasoning, but to different fundamental assumptions or beliefs. There was no concept of

change except by rapid and catastrophic or supernatural means. Once created, the earth and its life were viewed as unchanging and static, comparable to a giant mechanical clock that was made and set in motion by its creator some few thousand years ago.

With the discovery of geologic time, time of unimaginable extent, the clear formulation of the concept of uniformity (natural law is constant in time), the old views were no longer reasonable or even believable. We now make use of a revolutionary concept of a dynamic, ancient, ever changing and gradually developing world.

Splitting knowledge into distinct and separate fields is artificial and arbitrary, for there are no sharp lines dividing man's knowledge. The study of the earth encompasses geological and other earth sciences (oceanography, meteorology, and geography) which are related intimately to one another and also closely connected to other sciences. It is also a part of a much larger complex — the solar system. This involves astronomy and geology. The basic building blocks of the earth are minerals composed of elements and compounds, and chemistry as well as mineralogy began with the study of such mineral materials. The earth follows physical "laws," and here the interests of physics and the earth sciences are closely related. The geographer is concerned with the physical environment, primarily in its relation to people. The study of past life and past environments (ecology), including climate changes and rising and sinking lands, is of concern not only to geologists, climatologists, and other earth scientists, but also to biologists and anthropologists. Study in one field frequently contributes to the solving of problems in another. Finally, the study of the history of the earth is intrinsically related to the subjects of written history, philosophy, and religion.

The study of the earth also has its own and distinctive features: (1) types of problems are concerned with the material and the structures of the earth itself; and (2) the study is often of past events, processes, and environments, thus giving the study of the past as much importance as the study of present conditions.

In order for the lay person to begin to understand the significance of geologic time, let us imagine ourselves walk-

ing down an avenue. Think of each pace as being equal to one thousand years. The first step takes us back to William the Conqueror; the second step to the beginning of the Christian Era; the third step to Helen of Troy; the fourth step to the time of Abraham; the seventh step to the earliest traditional history of Babylon and Egypt. Taking 130 steps (130,000 years ago) introduces us to the Heidelberg Man. Three hundred seventy-five steps (about one quarter mile) takes us to the oldest undoubted stone implements of Europe. Three hundred seventy-five thousand steps (about 250 miles) would enable us to reach the most ancient of fossils as found in the rocks. And still we would not have reached the beginning of time.

To obtain another grasp of what is meant by geologic time, let us take a look at the most amazing movie that could be made. We are indebted to James C. Rettie for this imaginative and rather humorous presentation of geologic time.

Imagine that an inhabitant from Mars makes a time-lapse movie of the earth, taking one frame each year. When the picture is shown it is run at normal speed of twenty-four frames per second. Thus it is possible to show twenty-four years of earth history every second. The film is run continuously night and day for a year starting about midnight on New Year's Eve. It is possible in this length of time to show about one-fifth of the earth's history, or the last 757 million years.

For the first three months the movie runs without showing any signs of life upon the earth. By April the first single-celled amoeba-like animals appear in the seas, and these are soon followed by multicellular animals like the corals and sponges. Late in the month of May we see the first vertebrates, fishes. The year is half gone before the first signs of land plants appear. Up to that time the lands have been bare of grass, trees, shrubs, and certainly would have been a hostile environment for most animals. Toward the end of the summer the first vertebrate animals, the amphibians, begin to crawl out on the land to spend part of their time. Almost a month later the film is showing the first reptiles. Soon these are dominated by a particular group, the dinosaurs. Among the reptiles there were not only

many land giants, but others that lived a fish-like existence in the seas, and still others that dominated life in the air. Thus the reptiles dominated life over most of the face of the earth. Their dominance ends when we see the Rocky Mountains begin to rise from a shallow sea late in November. By December birds appear and the mammals start to dominate the life of the continents. By Christmas the Colorado River is beginning to form and to cut a great canyon in the southwestern part of North America. All over the United States the shape of the landscape starts to become more familiar. Some time in the morning of December 31 we get our first glimpse of man. During the afternoon ice caps form and begin to expand across the lands of the northern hemisphere. They advance and retreat four times during the afternoon and evening. About eleven o'clock at night man begins to be more in evidence, and by 11:45 we see the dawn of civilization, and when there are one minute and seventeen seconds left the Christian era begins. Columbus discovers America twenty seconds before midnight, and the Declaration of Independence is signed only seven seconds before the end of the film. The First and Second World Wars, the Korean War, the Atomic Age, the Space Age occupy the very last second of this year-long movie.

Time and Eternity: Eliot's Four Quartets

By George W. Boyd
Professor of English

I think I should speak first of Eliot's place in poetry in English in this century and his contributions to it. I want also, as a framework in which to try to see Eliot's work in its fullness, to sketch the role of the poet in our century, his problems, his aspirations, his attempts as an artist, his success, his failures. Finally, as introduction, I want to limn the barest outline of Eliot's career in order to show the emergence of the time theme in his work. All this, I take it, is necessary as background to an intelligent reading of the **Four Quartets**.

T. S. Eliot died at the age of 76 at his home in London on January 4, 1965. With his death, an age of poetry died, too — an age he dominated with grace and wit and no apparent effort. I know that there was Yeats, of course, but his influence was not nearly so pervasive as Eliot's, nor was his voice perhaps as characteristically "modern." There were Pound, and Frost, and E. A. Robinson, and Robinson Jeffers, and Wallace Stevens — to name some poets of considerable stature. They are all gone now. And Eliot is. And the age is.

For the age was Eliot's — from 1917 to 1965 — just as surely as we speak with some precision of the Age of Dryden, the Age of Pope, the Romantic Movement. How grand it was to read him in the 30's when one was young! How grandly exciting to be twenty-one in 1940 and reading Eliot and Donne before going to Europe to fight in World War II. More exciting by far for me than reading the novelists — and **they** were exciting: Joyce and D. H. Lawrence, Proust and Mrs. Woolf, Huxley, Orwell, and the great Thomas Mann.

The age was Eliot's. He spoke for it, and to it, and of it, better than any other poet in English in the century. He said once of Donne ("Whispers of Immortality"):

Donne, I suppose, was such another
Who found no substitute for sense,
To seize and clutch and penetrate;
Expert beyond experience,

He knew the anguish of the marrow
The ague of the skeleton;
No contact possible to flesh
Allayed the fever of the bone.

Eliot understood the anguish of the marrow, the fever of the bone. His Quartets are his last major poems (1935-1943 — eight years), and to read them with understanding, we must read with as much perspective as we can muster of Eliot and the age.

Eliot's early masterpiece was called "The Waste Land." The "Waste Land" of his title was the waste land of the modern world. One must speak of the modern world as a necessary background for any discussion of modern poetry.

The Victorian world was dead long before Victoria was. That world epitomizing peace, prosperity, respectability, decorum: that world, for whom the sweet, sad singer Tennyson was the laureate; the muscular, ebullient, many-faceted Browning the intellectual, the innovator; the skeptical, probing Arnold the gadfly; and the pale, velvet-collared pre-Raphaelites the precious ornament: that world was dead. But before it could be decently (respectably) buried, it was denounced by the late nineteenth-century beatniks, the poets of the "Yellow Nineties."

The Mauve Decade, it was called, characterized by a **fin de siècle** sadness and decadence. Wilde, Davidson, Dowson, Beardsley — all denounced the pomposity, the sham morality, the hollow religion of the Victorian compromise. Alienated in a world shattered by the impact of the new scientific discoveries, they turned to art as the only reality, to esthetic values as the only valid ones. Oscar Wilde announced that "the first duty of the artist is to be artificial; what the second duty is, nobody knows."

The revolt of the artists and poets of the **Yellow Book** coterie set the opening tone and theme of twentieth-century literature. When the century was not very old, there was a World War to end all wars, followed by a decade of violent reaction, disillusionment, decadence, and depression. American expatriate writers fled to Europe from the crass materialism of American culture, the crass disregard for, indeed lack of awareness of, modern man's spiritual dilemma, seek-

ing in the older, richer soil of Europe a ground for a new, a true, art, the first requisite for which was something in which to believe.

In 1920, T. S. Eliot, fresh from Harvard, went to England, never to return; and in 1922 he published his brilliant, maddeningly obscure, devastating portrait of the modern world, "The Waste Land." Mr. Eliot's mythic framework for the poem, eclectically drawn from pagan fertility myths, esoteric Oriental folklore, and the Christian Grail legend, and the modern world it bodied forth, was a land laid waste by drought and sterility, the maimed Fisher King who **should** restore it unable to do more than "shore himself against his ruins." All facets of life in that wasteland were blighted, stricken, impotent.

What are the roots that clutch, what branches grow
Out of this stony rubbish? Son of man,
You cannot say, or guess, for you know only
A heap of broken images, where the sun beats,
And the dead tree gives no shelter, the cricket no relief,
And the dry stone no sound of water. Only
There is shadow under this red rock,
And I will show you something different from either
Your shadow at morning striding behind you
Or your shadow at evening rising to meet you;
I will show you fear in a handful of dust.

So, the background to modern poetry is a world laid waste by spiritual drought, by wars and rumors of wars, by an increasing urbanization which depersonalizes the individual, by an increasing inability to cope with new orientations necessitated by science, and, at the center, a great void where vital moral and religious belief must flourish if the people are not to perish. Yeats has perhaps best described this void in his poem "The Second Coming" (1920):

Turning and turning in a widening gyre
The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned,
The best lack all conviction, while the worst
Are full of passionate intensity.

A century and a poetry which began in revolt, then, proceeded in quest. Better than in terms of revolt, I think modern poetry can be described in terms of a three-fold search: for a myth, for a language, and for meaning. The central theme of all modern poetry as the century begins is dissociation. The poet is separated from the traditional past which should feed his art, but which he has repudiated; from a myth which should give it shape and theme, from an audience which knows his language, and, subsuming these, from ultimate meaning for life and art. The modern poet thus dissociated was left with what one critic described as "a meager spiritual equipment — the psychology of the unconscious, the Marxian dialectic, and a sense of frustration." (Elizabeth Drew, **Directions in Modern Poetry**, New York, 1940, pp. 115-116.)

The modern poet searches first for a myth, no longer able to believe in traditional ones — the Greek, the Renaissance, the American, the Christian — and often has to invent his own. He searches for a language in which he can speak unselfconsciously from within the myth he finds or invents, usually the language of symbol or analogy, but always a language of indirection — all tending to keep his audience small — and confused. Finally he must, from his myth and through his new language, communicate such truth as he can affirm, if only the truth that art is real and enduring.

Such, it seems to me, is a general, though sketchy, background to the modern poet and his problems. I turn now to speak of Eliot.

Mr. Eliot's spiritual and poetic odyssey, outlined in brief, is from (1) the almost complete negation of "The Waste Land," preceded by at least one brilliant poem, "The Love Song of J. Alfred Prufrock" and many fine ones, through (2) the transition of "The Hollow Men," to (3) the penitential Christian affirmation of "Ash-Wednesday," to the (4) fully orchestrated, most mature, most brilliant Christian affirmation of the **Four Quartets**. Because my time is limited, I can speak only briefly of each, but I **must** read some of each.

I have said of "The Waste Land" earlier that it pictured a world in which all aspects of life were blighted.

One of the recurrent symbols is the modern city, London, any city, described as a place of death:

Unreal City,
Under the brown fog of a winter dawn,
A crowd flowed over London Bridge, so many,
I had not thought death had undone so many.
.

There I saw one I knew, and stopped him, crying:
'Stetson!
'You who were with me in the ships at Mylae!
'That corpse you planted last year in your garden,
'Has it begun to sprout? Will it bloom this year?
'Or has the sudden frost disturbed its bed?
'Oh keep the Dog far hence, that's friend to men,
'Or with his nails he'll dig it up again!
'You! hypocrite lecturer! — mon semblable, — mon frere!'

The closing section, "What the Thunder Said," ends with the Fisher King on the shore with, at least, "the arid plain" behind him and able, though no more, to **wish** to set his lands in order:

These fragments I have shored against my ruins
Why then Ile fit you. Hieronymo's mad againe.
Datta. Dayadhvam. Damyata.
Shantih shantih shantih

Miss Helen Gardner has said of the ending: "Stripped of his illusions, his pride broken, man is left to face the final possibility. 'The Waste Land' ends with the truth of the human situation as the religious mind conceives it: the beginning of wisdom is fear." (**The Art of T. S. Eliot**, N.Y., 1950, p. 98).

"The Hollow Men" is the bridge between "The Waste Land" and "Ash-Wednesday." Eliot once said of Arnold that he was unable "to see beneath both beauty and ugliness; to see the boredom, the horror, and the glory" (in **The Use of Poetry**). "Prufrock" and the early poems are about the boredom of life; "The Waste Land" about the horror; and "The Hollow Men" is somewhere past the horror, but there are no glimpses of glory. The epigraph of the poem, "Mister Kurtz, he daid," from Conrad's powerful short

story "The Heart of Darkness," evokes all that that story says about hollowness and evil. The poem has a five-fold development, a dramatic structure in which Part 1 is exposition; Part 2, complication; Part 3, climax; Part 4, new complications; and Part 5, resolution. The images are strange ones, hovering, as Miss Gardner says, "between natural and religious significance" (p. 109), and they are to reappear in the later poetry: the eyes, death's kingdom, the multifoliate rose. The climax in Part 3 is frustrated prayer:

This is the dead land
This is cactus land
Here the stone images
Are raised, here they receive
The supplication of a dead man's hand
Under the twinkle of a fading star.

Is it like this
In death's other kingdom
Waking alone
At the hour when we are
Trembling with tenderness
Lips that would kiss
Form prayers to broken stone.

And the resolution in Part 5 is broken prayer and a child's nursery rhyme:

For Thine is
Life is
For Thine is the

This is the way the world ends
This is the way the world ends
This is the way the world ends
Not with a bang but a whimper.

In "Ash-Wednesday" (1930) Eliot's choice has been made. This poem and all that follow it are written from within the Christian tradition. It is a difficult poem; and it is not a poem but a group of six poems on a single theme: penitence. The poem is curiously personal (perhaps Eliot's most personal) but none the easier for that; for, as Miss Gardner says, "though he speaks in his own person, he is

not speaking to us." The first poem distinguishes between regret and penitence; the second, from a vision world which introduces the Lady of Silences who becomes in the **Quartets** Our Lady, balances caring and not caring; the third poem speaks from a world of allegory and the symbolism of the three stairs; the fourth, fifth, and sixth poems have at their center the Incarnation by which all time is redeemed: the mystery celebrated is the mystery of St. John's **Logos**:

Still is the unspoken word, The Word unheard,
The Word without a word, The Word within
The world and for the world,
And the light shone in darkness and
Against the World the unstilled world still whirled
About the centre of the silent Word.

And the conclusion approaches that still center, that point of turning where descent becomes ascent, which the **Quartets** are fully to celebrate:

Teach us to care and not to care
Teach us to sit still
Even among these rocks
Our peace in His will
And even among these rocks
Sister, mother
And spirit of the river, spirit of the sea,
Suffer me not to be separated
And let my cry come unto thee.

"Ash-Wednesday" is a little masterpiece, but the **Four Quartets** is a big one. The subject of the four poems, which is one poem, is "the religious experience of how the mind comes to discover religious truth: truth which interprets for us our whole experience of life." (Gardner, p. 61.) I want now to speak of the symbolic and thematic structure of the poem.

The large symbolism of the four poems is based on the four elements and the four place names. "Burnt Norton," the name of an English manor house, is air; "East Coker," the name of the village from which Eliot's family emigrated to America, is earth; "The Dry Salvages," the name of a group of rocks off the New England coast of Cape Anne,

Massachusetts, is water; and "Little Gidding," the name of a seventeenth-century religious community founded by Nicholas Ferrar, is fire.

Each of the **Quartets**, further, is structurally analogous to a piece of music, perhaps closest to the sonata form. Each has five movements following this pattern: the first movement is statement and counterstatement; that is, there are two contrasted but related themes; the second movement is reflection, meditation, in which a single subject is handled in two boldly contrasted ways; the first is formal and traditional; the second expands and comments; the third movement is the climax, the moment of turning, the "core out of which reconciliation grows" (Gardner); the fourth movement is the purely lyrical section; and the fifth is the resolution. The recurring images in the poem are handled musically, too, in a manner which Miss Gardner has described well:

(They recur) with constant modifications, from their context, or from their combination with other recurring images, as a phrase recurs with modifications in music. These recurring images, like the basic symbols, are common, obvious, and familiar, when we first meet them. As they recur, they alter, as a phrase does when we hear it on a different instrument, or in another key, or when it is blended and combined with another phrase, or in some way turned round, or inverted.' (Gardner, p. 48)

Finally, the symbolic structure of the poem is informed by a descent-ascent, movement-stillness cluster of images which Eliot undoubtedly drew from **The Dark Night of the Soul**, by the Spanish mystic St. John of the Cross.

So, in summary, there are at least four systems of symbolic reference operating in the poem: the elements, the places, the sonata form, the ascent-descent and still centre system from the **Dark Night**. They are operating and they are operating together; that is, they all influence each other.

As to thematic structure, I propose that there are at least four levels of theme operating in the poem. I must characterize each briefly.

On the first level of meaning, the theme is time — and movement and history. Past, present, future; here, now, is; before, after. The theme, moreover, is time as the Christian understands it. Eliot constructs the poem around the contrast between

the view of time as a mere continuum, and the difficult paradoxical Christian view of how man lives both 'in and out of time,' how he is immersed in the flux and yet can penetrate to the eternal by apprehending timeless existence within time and above it. But even for the Christian the moments of release from the pressures of the flux are rare, though they alone redeem the sad wastage of otherwise unillumined existence.

(F. O. Matthiessen, **The Achievement of T. S. Eliot**, New York, 1949, pp. 183-184.)

The second thematic level is the search for a mystical union with God — the central idea for which and much of the language of which Eliot drew from St. John of the Cross. He drew also upon the anonymous medieval author of **The Cloud of Unknowing**, Dame Julian of Norwich's **Showings**, and Walter Hilton's **Scale of Perfection**. But the chief source is the **via negativa** of the **Dark Night of the Soul**: the lowest descent preceding ascent; the mortifying of desire; the emptying of memory and will; the surrender of self. Then, in union, all paradoxes are resolved, all darkness illuminated, all time redeemed. The theme at this level is the **immediate** apprehension of a timeless reality felt in time and remembered in time.

I want now to suggest third and fourth thematic levels in the poem. I am persuaded these levels are there, although in our discussion tonight I shall not insist upon them. Still, I want you to be aware of the possibilities of these levels for your future reading of the poem. I am convinced that on a third thematic level the **Quartets** compose a series of Holy Week meditations in which **Burnt Norton** is Maundy Thursday; **East Coker**, Good Friday; **The Dry Salvages**, Holy Saturday; and **Little Gidding**, Easter Sunday. Finally the fourth level of meaning subsumes all the others. The subject of the poem is the Incarnation. The theme is that time can only be understood and redeemed through the entry of God as Christ into human history. This is what it is all about, as the Christian views time. Christ is Alpha and Omega.

In conclusion:

The **Quartets** says that the meaning of time can only be apprehended under the aspect of the timeless, i.e., eternity. They say that only a Christian view of time is finally satisfying — or even tenable. They say that time **is** to be redeemed, and that redeeming the time is the proper and constant concern of the Christian in the world.

The subject of the **Quartets** is time; and it is the union with God in which all paradoxes are resolved, all time redeemed. The subject of the **Quartets** is the entry of God as Christ into human history, the Incarnation. Only thus could time be redeemed. The subject is Christ, Alpha and Omega.

All our conversation about Eliot's poem must finally say all this — or it has said nothing. Having said this — Alpha and Omega — we have said everything.

Millsaps
College
Bulletin

1967-1968
2000



MILLSAPS COLLEGE BULLETIN

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MILLSAPS COLLEGE IN JACKSON, MISS.

Summer Session 1966

First Term June 4 - July 9

Second Term July 11 - August 13

check from stay

MILLSAPS COLLEGE SUMMER SESSION 1966

EXPENSES

Tuition per term:

Five semester hours or less, each hour	\$ 20.00
Six or seven semester hours	\$120.00

Laboratory fees, per term:

Biology	\$ 10.00
Chemistry	\$ 10.00
Geology	\$ 10.00
Modern Language	\$ 5.00
Physical Education 201, 202, 221, 222	\$ 2.00
Physics	\$ 10.00

Dormitory fees, per term:

Room	\$ 30.00
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Dining Facilities:

The College cafeteria in the Student Center is available. Students may pay cash for each meal or may purchase mealbooks at \$15.00 each. Three or four mealbooks will normally provide three meals per day for each term.

Summary of Expenses:

	1 5-week term	2 5-week terms
Day Students (tuition only)	\$120.00	\$240.00
Dormitory Students (board excluded)	\$150.00	\$300.00

Air-Conditioning

Library, classrooms, cafeteria, and dormitory facilities are air-conditioned.

Summer Session music courses in voice may be arranged through Mr. McCarrell Ayers and Mr. Lowell Byler; in organ through Mr. Donald Kilmer; in piano through Mr. Francis Polanski; and in preparatory piano through Mrs. Francis Polanski.

Note: During the summer session no scholarships are available, and no reductions in tuition are made. National Defense Student Loans are available to students enrolled full time in the spring or fall semester of 1966.

SCHEDULE OF CLASSES

7:30 - 9:00 Classes

FIRST TERM							SECOND TERM						
Course	Course No.	Sem. Hrs.	Description	Instructor	Course No.	Sem. Hrs.	Description	Instructor	Room				
Biology	211	4	Comparative Anatomy	Bagwell	(Ten weeks)				SH-226				
Chemistry	254	4	Analytical I (Quantitative)	Mansfield	262	4	Pre-Med Physical	Mansfield	SH-153				
*Economics	201	3	Economic Principles	Latham	202	3	Economic Principles	Latham	M-305				
Economics	311	3	Government and Business	Nicholas	362	3	Business Finance	Nicholas	M-304				
Education	331	3	Music for Children	Mrs. Byler					Music Hall				
English	321	3	British Prose and Poetry of the 17th Century	Hardin	337	3	Modern Drama	Padgett	M-303				
*French	101	3	Elementary French	Baskin	102	3	Elementary French	Baskin	M-22				
*Geology	101	3	Physical Geology	Johnson	102	3	Historical Geology	Johnson	SH-055				
History	305	3	South to Civil War	Skates	306	3	South after Civil War	Skates	M-301				
History					308	3	Mississippi and its Relation to the South	Skates	M-301				
**Latin	201	3	Intermediate Latin	Couplet	202	3	Intermediate Latin	Couplet	CC-25				
*Mathematics	103	3	Foundations of Mathematics	McKenzie	104	3	Foundations of Mathematics	McKenzie	SH-013				
*Mathematics	111	3	College Algebra	Ritchie	112	3	Trigonometry	Ritchie	SH-011				
*Mathematics					172	3	Statistics	Knox	SH-015				
Philosophy	301	3	History of Philosophy	Bergmark	302	3	History of Philosophy	Bergmark	CC-24				
*Phys. Ed.	201	1	Golf	Montgomery	202	1	Golf	Davis	Gym				
*Phys. Ed.	221	1	Tennis	Montgomery	222	1	Tennis	Davis	Gym				
*Phys. Ed.	332	3	Hygiene	Ranager	332	3	Hygiene	Edge	Gym				
Religion	201	3	The Old Testament	Lewis	202	3	The New Testament	Reiff	CC-21				
*Spanish	101	3	Elementary Spanish	Horan	102	3	Elementary Spanish	Horan	M-21				
9:05 - 10:35 Classes													
*Biology	101	3	General Biology	Wells	102	3	General Biology	Wells	SH-213				
*Biology	121	4	General Zoology	Bagwell	122	4	General Zoology	Bagwell	SH-226				
Chemistry	331S	4	Organic Chemistry	Cain	332S	4	Organic Chemistry	Berry	SH-153				
Economics	366	3	Business Management	Nicholas	351	3	Marketing	Nicholas	M-304				
*Economics					102	3	Economic Geography	Johnson	SH-055				
Education	303	3	Language Arts in the Elementary School	Meaders	301	3	Literature for Children	Meaders	M-302				
Education	362	3	High School Methods	R. E. Moore	372	3	Principles of Secondary Ed.	R. E. Moore	Lib. Forum				
*English	101	3	Composition	Blackwell	102	3	Composition	Blackwell	SH-013				
English	201	3	English Literature	Morehead	202	3	English Literature	Goodman	M-305				
English	397	3	Advanced English Grammar and Composition	Goodman	361	3	Chaucer	Boyd	M-303				
**German	201	3	Intermediate German	Guest	202	3	Intermediate German	Staff	M-22				
*History	101	3	Western Civilization	Skates	102	3	Western Civilization	Skates	M-301				
History	321	3	Problems in Modern History	R. H. Moore	322	3	Problems in Modern History	R. H. Moore	Lib. 301				
*Latin	101	3	Elementary Latin	Couplet	102	3	Elementary Latin	Couplet	Lib. 302				
Mathematics	213	3	Plane Analytic Geometry	Ritchie	214	3	Solid Analytic Geometry	Ritchie	SH-011				
Mathematics	313	3	Calculus IS	Knox	314	3	Calculus IIS	Knox	SH-015				
Philosophy	321	3	Aesthetics	Cox	331	3	Philosophy of Religion	Cox	CC-5				
*Phys. Ed.	201	1	Golf	Ranager	202	1	Golf	Edge	Gym				
*Phys. Ed.	221	1	Tennis	Ranager	222	1	Tennis	Edge	Gym				
*Physics	101	3	General Physics (M., W., Th.)	Galloway	102	3	General Physics (M., W., Th.)	Galloway	SH-115				
*Physics	131	4	General Physics	Galloway	132	4	General Physics	Galloway	SH-115				
*Political Sci.	111	3	American Government	Adams	112	3	State and Local Government	Adams	SH-132				
Psychology	202	3	Introduction to Psychology	Levanway	302	3	Dynamics of Human Behavior	Levanway	SH-032				
Religion	201	3	The Old Testament	Lewis	202	3	The New Testament	Reiff	CC-24				
*Sociology	101	3	Introductory Sociology	Bryant	102	3	Modern American Society	Bryant	F-01				
*Speech	101	3	Public Speaking	Goss	102	3	Oral Reading	Goss	CC-25				
10:40 - 12:10 Classes													
*Anthropology	201	3	Introductory Anthropology	Bryant					F-01				
*Biology	111	4	Botany	Wells	(Ten weeks)				SH-213				
*Chemistry	111	4	General Chemistry	Mansfield	112	4	General Chemistry	Mansfield	SH-153				
Economics	321	3	Money and Banking	Latham	322	3	Public Finance	Latham	M-305				
Education	211	3	Mathematics in the Elementary School	Meaders	321	3	Social Studies in the Elementary School	Meaders	M-302				
Education	204	3	Human Growth and Devel.	R. E. Moore	352	3	Educational Psychology	R. E. Moore	Lib. Forum				
*English	101	3	Composition	Morehead	102	3	Composition	Padgett	M-303				
*English	201	3	English Literature	Blackwell	202	3	English Literature	Blackwell	SH-011				
English					395	3	Short Story Analysis	Goodman	M-113				
**French	201	3	Intermediate French	Horan	202	3	Intermediate French	Horan	M-21				
French	301	3	Advanced French Composition and Conversation	Baskin	302	3	Advanced French Composition and Conversation	Baskin	Lib. 301				
*German	101	3	Elementary German	Guest	102	3	Elementary German	Staff	M-304				
*History	201	3	History of the United States	R. H. Moore	202	3	History of the United States	R. H. Moore	M-301				
*Mathematics	106	3	Mathematics for Teachers	McKenzie	106	3	Mathematics for Teachers	McKenzie	SH-013				
Mathematics	351	3	Differential Equations	Knox	341	3	Vectors and Matrices	Knox	SH-015				
Philosophy	311	3	Ethics	Bergmark	202	3	Logic	Bergmark	CC-24				
*Phys. Educ.	201	1	Golf	Montgomery	202	1	Golf	Davis	Gym				
*Phys. Educ.	221	1	Tennis	Montgomery	222	1	Tennis	Davis	Gym				
*Physics	151	1	Laboratory, to be arranged	Galloway	152	1	Laboratory, to be arranged	Galloway	SH-115				
*Physics	351	1	Photography, to be arranged	Galloway	351	1	Photography, to be arranged	Galloway	SH-115				
Political Sci.	391	3	Special Topics: Race Relations	Adams	*111	3	American Government	Adams	SH-132				
Psychology	206	3	Social Psychology	Levanway	202	3	Introduction to Psychology	Levanway	SH-032				
Sociology					301	3	Marriage and the Family	Bryant	F-01				
**Spanish	201	3	Intermediate Spanish	Staff	202	3	Intermediate Spanish	Staff	M-22				
Speech	301	3	Interpretation of Drama	Goss	302	3	Interpretation of Drama	Goss	CC-25				

LABORATORY SESSIONS, WHERE REQUIRED, WILL BE ARRANGED AT THE FIRST MEETING OF THE CLASS.

*G. M. L. G. to freshwater

*Courses open to freshmen.
*Intermediate courses in foreign languages open to freshmen who have had two years of the same language.

****Intermediate courses in foreign languages open to freshmen who have completed the first year of study.**

First Term: Classes will not

Holiday July 4

MILLSAPS COLLEGE

SUMMER SESSION 1966

FIRST TERM	JUNE 4 - JULY 9
SECOND TERM	JULY 11 - AUGUST 13

GENERAL INFORMATION

Millsaps envisions its summer program as being beneficial to the following:

1. Graduates of accredited high schools who will enter the freshman class at Millsaps or at other institutions;
2. College undergraduates who are meeting requirements for a degree at Millsaps College;
3. Visiting undergraduates who desire to take courses for transfer to other institutions;
4. Teachers who need courses for certification requirements;
5. Persons who desire study in particular areas.

REGISTRATION

Application blanks may be obtained by writing to Director of Summer Session, Millsaps College, Jackson, Mississippi, 39210. Pre-registration is advisable.

High school graduates attending for the first time must supply a complete transcript.

College students entering Millsaps for the summer terms only must provide a statement of eligibility from the dean or registrar of the last school attended.

To transfer credit earned during the summer terms, a written request must be filed with the registrar of Millsaps College.

SCHEDULE CHANGES

All courses listed will be offered, but the College reserves the right to withdraw a course if there is insufficient registration (fewer than five) or to change instructors if necessary.

HOUSING REGULATIONS

Adequate college housing is available for both men and women. All out-of-town students must live on campus unless they have written permission from the Office of Student Personnel to live off-campus. No first-semester freshmen are permitted to live in fraternity houses. Dormitories are airconditioned.

MAXIMUM LOAD

The maximum load a student may take is seven semester hours in one term, fourteen semester hours in two terms.

ATTENDANCE

Students are expected to be present for each class session. Instructors may exclude students from a class and withhold credit if unexcused absences in that class exceed three.

MILLSAPS COLLEGE

PROFILE

Founded in 1890 as an institution of the Methodist Church, Millsaps College was named for its chief benefactor, Major R. W. Millsaps. It is a liberal arts institution offering the degrees of Bachelor of Arts and Bachelor of Science in twenty different areas of specialization. It is fully accredited by all appropriate standardizing and accrediting agencies, both regional and national.

LOCATION

Millsaps is located in the state capital, a city of 160,000. Jackson offers advantages in terms of cultural, educational, religious, and recreational experiences. The Capitol is a laboratory for students of political science and government. The University of Mississippi Medical Center is within sight of the Millsaps campus. Jackson's metropolitan population provides a good source of research for psychological and social projects.

FACILITIES

The campus covers seventy-five acres on one of the highest points in the city and has an additional twenty-five which it plans to lease for commercial purposes. The campus is valued at approximately eight million dollars. Its facilities include Murrah Hall, the administration building; Sullivan-Harrell Science Hall, which has recently undergone extensive renovation; the Christian Center Building; A. Boyd Campbell Student Center; the Millsaps-Wilson Library; the Music Hall; Buie Memorial Gymnasium; James Observatory; Ezelle, Burton, and Galloway, residences for men; and Founders, Whitworth, Sanders, and Fae Franklin, dormitories for women. Two dormitories are under construction. Plans for the near future call for the erection of a fine arts building. A modern electronic language laboratory with six positions facilitates the learning of foreign languages.

STUDENT-FACULTY RATIO

Millsaps currently limits its student body to 950. It has a faculty of approximately seventy full-time teachers and fifteen part-time instructors.

Millsaps College Alumni Association

ELECTION OF OFFICERS FOR YEAR 1966-67

Candidates for President

VOTE FOR ONE

NEAL CIRLOT, '38



A native of Moss Point, Mississippi, Mr. Cirlot is currently Public Relations and Advertising Director for Mississippi Blue Cross-Blue Shield, a position he has held since 1954. He has held offices in a number of civic and professional organizations and is active in numerous others, presently serving as president of the Alabama - Mississippi chapter of the Public Relations Society of America, vice-president of the Better Business Bureau, vice-president of Keep Jackson Beautiful, executive vice-president of the South/West Jackson Improvement Association, treasurer of the Metropolitan Jackson YMCA, conference coordinator of the 1966 Southern Public Relations Conference, and co-chairman of the Mississippi Cancer Crusade Campaign. Active in the Alumni Association, he is serving as chairman of the Alumni Fund this year. He is married to the former Lillian Seymour and has two children and two grandchildren. The Cirlots are members of Capitol Street Methodist Church.

RAYMOND S. MARTIN, JR., '42



Dr. Martin received his M.D. degree from Vanderbilt University School of Medicine. He served his internship and residency in surgery at Vanderbilt University Hospital. He has been engaged in the private practice of surgery in Jackson since 1952. He is a member of the surgical staffs of Mississippi Baptist Hospital, St. Dominic's Hospital, Mississippi State Hospital, and the University Medical Center. Dr. Martin is a Diplomate of the American Board of Surgery, a Fellow of the College of Surgeons, and a Fellow of the Southeastern Surgical Congress. He is a clinical instructor in surgery at the University of Mississippi School of Medicine. He and Mrs. Martin, the former Margery Luck, have been active in the P-TA. He is a member of the Board of Deacons of the First Baptist Church. He has been a vice-president of the Alumni Association. The Martins have two children.

Candidates for Secretary

VOTE FOR ONE

MRS. W. A. BARKSDALE, '64



Mrs. Barksdale has served as Youth Director at Galloway Memorial Methodist Church in Jackson since September, 1965. A native of Memphis, she graduated from East High School. At Millsaps she was named to "Who's Who Among Students in American Universities and Colleges" and served as editor of the **Purple and White** and president of Sigma Lambda. She was a religion major and an assistant in the Religion Department. Her sorority was Chi Omega. Mrs. Barksdale is married to William A. Barksdale, '64, who is employed by Southern Bell Telephone and Telegraph Company.

MRS. E. B. BELL, JR., '32



Director of and teacher in the Broadmeadow Day Kindergarten in Jackson, Mrs. Bell has taught in the public schools of Woodville and Jackson and at Millsaps and Jackson's St. Andrew's Day School. During World War II Mrs. Bell served as recreation consultant for the American Red Cross. She has worked on the staffs of Walker Methodist Church in Birmingham and Broadmeadow Methodist Church in Jackson. She has served on the Boards of Directors of the YWCA and Bethlehem Center and on the Official Board of Broadmeadow Church. At Broadmeadow she is a Church School teacher and a member of the Commission on Missions. She is married to Edwin Beaman Bell, Jr., '31.

NOTE: Alumni couples should both vote on this ballot

Candidates for Vice President

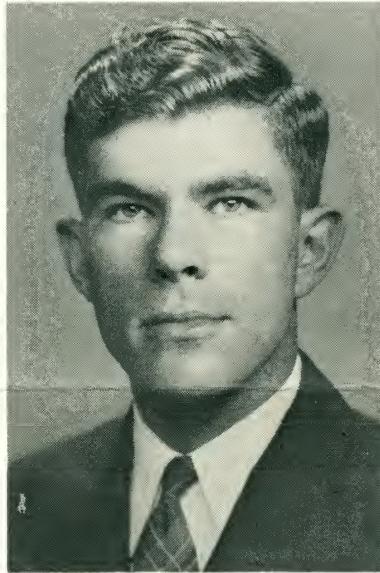
VOTE FOR THREE

CHARLES E. CARMICHAEL, '47



An Account Executive with Godwin Advertising Agency in Jackson, Mr. Carmichael studied advertising art at the Art Institute in Chicago after graduation from Millsaps. He was selected for membership in Delta Phi Delta, honorary art fraternity. He is a past president of the Mississippi Art Association and the Jackson Exchange Club. Mr. Carmichael is a member of the Board of Directors of the Magnolia Speech School, the Advertising Club of Mississippi, and the Millsaps Alumni Association. He is active in the Jackson Chamber of Commerce and is a deacon and past chairman of the Board of First Christian Church. He is married to the former Sally Wakefield and has a son and a daughter.

JAMES R. CAVETT, '41



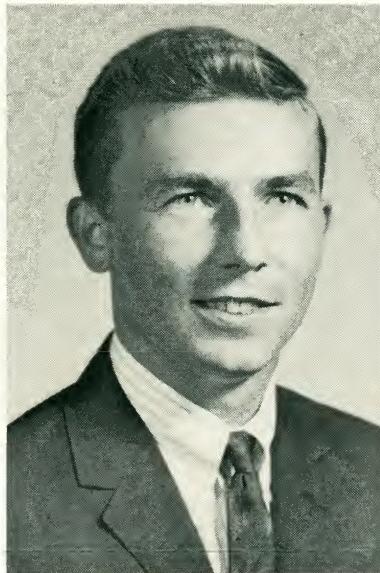
Dr. Cavett, a Jackson internist, has served as College physician for several years. He is secretary of the Central Medical Society. He received his medical education at Jefferson Medical College in Philadelphia, Pennsylvania. A member of the Official Board at Galloway Memorial Methodist Church, Dr. Cavett has furnished leadership in local drives for charitable and church causes. He is a member of the Rotary Club. He was an officer in the Naval Reserve through 1947 and is a past member of the Board of Directors of the Alumni Association. Dr. Cavett is married to the former Clara Porter, '44, and has three children: Lucy, 19, a sophomore at Millsaps; Clint, 18; and Richard, 13.

WILLIAM R. FORD, '38

PHOTO
NOT
AVAILABLE

Mr. Ford is a partner in the law firm Crawley and Ford in Kosciusko, Mississippi. After receiving his BA degree from Millsaps he taught history and Latin at Boyle High School for one year before entering the University of Mississippi Law School. He was an instructor in speech at the University while pursuing his LL.B. degree, which he received in 1942. He was on active duty with the United States Navy from 1941 to 1947, serving as Intelligence Gunnery, and Legal Officer. He is a Commander in the U. S. Naval Reserve (Retired). Mr. Ford has been a United States Commissioner for the Northern District of Mississippi since 1959. He is married to the former Dorothy Miller Webster, a 1945 graduate of Millsaps.

HOWARD S. JONES, '58



Mr. Jones is Vice-President in Charge of Sales for Superior Sales Company, the Mississippi distributor of school bus bodies, with offices in Jackson. He received his Bachelor of Arts degree in English at Millsaps, where he was a student assistant in German and in the band, a member of the Tour Choir and Lambda Chi Alpha fraternity, and active in the band. He served two years in the Army in the Adjutant General's Office in Texas, Alaska, and Washington D. C. Mr. Jones is a member of St. Andrew's Episcopal Church. He is a member of the Board of Directors of the Alumni Association. He is married to the former Elizabeth Taylor (Beth) Griffin and has two sons, Jim, 12, and John, 10.

J. L. NEILL, '06



After graduating from Millsaps Mr. Neill went to Georgia Tech to serve as that school's first YMCA secretary. On May 15, 1907, he was licensed as a Methodist minister. In the 59 years since then he has served wherever he has been needed. He was District Superintendent twice. He spent four years in Prague, Czechoslovakia, organizing a complete Annual Conference and the Prague Biblical Seminary, of which he served as president. He served the Methodist Episcopal Church, South, for four years as its first Secretary of Missionary Education. Since his retirement from the active ministry fourteen years ago he has taught Bible and served as campus minister at East Central Junior College in Decatur, Mississippi, and filled in for Charges without pastors.

JOSEPH E. WROTON, '45



A Greenville, Mississippi, attorney and former Legislator, Mr. Wroten is president of the Washington County Bar Association. For three successive years he was named Greenville's Outstanding Young Man of the Year. A trustee of his local church, the North Mississippi Conference, and The Methodist Building, he also serves on the General and Conference Boards of Christian Social Concerns and was a member of the Building Committee of The Church Center for the United Nations. He teaches a senior high church school group and is a member of the **Mississippi Methodist Advocate** Publishing Committee. Mr. Wroten is a member of the Alumni Association Board of Directors. He and his wife, the former Carolyn Harland, have a daughter and a son and are patrons of the Greenville Symphony Orchestra.

Results of the Election Will be Announced on

ALUMNI DAY

SATURDAY, MAY 14

Planned for you . . .

ATHLETIC EVENTS

As a climax to Greek Week the sororities and fraternities will hold Field Day and Derby Day. Tentatively scheduled is a varsity-alumni baseball game. The complete schedule of sports events has not been finalized.

BARBECUE

Inaugurated two years ago, the barbecues on the campus in front of the Student Center have been great successes. Those who don't like the out-of-doors can move to the air-conditioned Student Center. The Dutch treat menu will include traditional barbecue favorites.

ATHLETIC BOOSTERS MEETING

Recipients of Diamond Anniversary football scholarships for next year will be present to meet members of the club and to be assured of the support of the organization. The ABC is one of the most active of alumni groups.

REUNIONS

Grenada and Whitworth alumnae will hold their traditional reunions on Alumni Day. Committees are at work to assure a program which will be of interest to everyone.

SYMPOSIUM

This year's symposium will be devoted to the "God Is Dead" controversy. The panel will be composed of members of the faculty from the Religion and Philosophy departments and of alumni representatives. The panelists will be announced at a later date.

BANQUET AGENDA

Invocation
Dinner
Entertainment by the Troubadours
Special Recognition
Statement by Alumni Association President
Induction of the Class of 1966
Results of the Alumni Association Election
Presentation of Officers

"HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING"

Alumni who attend other activities of Alumni Day will be eligible to purchase tickets at a reduced rate of \$1.50 for the Saturday performance of "How To Succeed," the hit musical which ran three years on Broadway and won the Pulitzer Prize, seven "Tony" awards, and the New York Drama Critics' Circle Award.

Plan To Attend

**BUSINESS REPLY ENVELOPE**

First Class Permit No. 41, Sec. 34.9 P. L. & R., Jackson, Mississippi

**ALUMNI ELECTION COMMITTEE**

MILLSAPS COLLEGE

Jackson, Mississippi 39210



When you have checked your ballot, please fold with return on outside and mail. Do this immediately. Time is short. Don't wait! Mark your ballot and put it in the mail today! No postage necessary.

MILLSAPS COLLEGE BULLETIN

VOLUME 50 APRIL, 1966 NUMBER 8

Published Monthly During the College Year By
MILLSAPS COLLEGE IN JACKSON, MISS.Entered as second class matter
November 21, 1911 at the Post
Office at Jackson, Miss., under the
Act of Congress of August 24, 1912.

To

HIGH SCHOOL DAY

MILLSAPS COLLEGE

Saturday, November 19, 1966



MILLSAPS COLLEGE BULLETIN

Volume 51 November, 1966 Number 3

Published monthly during the college year by
Millsaps College, Jackson, Miss. Entered as
second class matter November 21, 1916, at
the Post Office at Jackson, Miss., under the
Act of Congress of August 24, 1912.

An Invitation

Millsaps College, a private liberal arts institution operated by the Methodist Church, was founded in 1890. It is named in honor of its chief benefactor, Major R. W. Millsaps.

Offering the Bachelor of Arts, Bachelor of Science, and Bachelor of Music degrees in twenty different areas of specialization, Millsaps is fully accredited by all appropriate standardizing and accrediting agencies, both regional and national.

Enrollment is currently limited to 1,000 students to preserve the College's reputation for academic excellence, which it has had from its beginning. It emphasizes a close student-faculty relationship, believing that ideas shared in an informal atmosphere are as profitable and conducive to learning as those gained in the classroom and that the personality of the teacher is often an influential factor in molding the student's life.

Located in the state capital, a metropolitan area of 250,000, Millsaps covers one hundred acres on one of the highest points in the city. The city of Jackson offers advantages in terms of cultural, educational, religious, and recreational experiences. The Capitol is a laboratory for students of political science and government. The University of Mississippi Medical Center is within sight of the Millsaps campus.

On the extracurricular side, Millsaps has eight social groups, fifteen honor societies which recognize contributions to various phases of college life, a weekly newspaper, a yearbook, a literary magazine, an active drama organization, three choral groups, an athletic program, and other organized activities designed to meet the needs of students whose outlook and experience can be broadened by participation in groups of students with similar interests.

Requirements for admission to freshman standing include the following:

All applicants for admission must furnish evidence of good moral character, sound physical and mental health, adequate scholastic preparation, and intellectual maturity.

High school requirements include sixteen acceptable units of secondary school work and graduation. One-half of the units must be in English, mathematics, and social studies or foreign language. Not more than four vocational units may be included among those required for entrance.

A prospective student should apply for admission well in advance of the date on which he wishes to enter, particularly if housing accommodations on the campus are desired.

To apply for admission a prospective student should follow the procedure described below:

1. He should request an application blank from the Director of Admissions.
2. He should fill out the application and return it to the Director of Admissions with the \$10.00 application fee.
3. He should have forwarded to the Committee the admission reference forms which are supplied with the application blank.
4. He should have his high school principal or college registrar send an official transcript of his credits directly to the Director of Admissions.
5. Applicants must submit results of the American College Testing program to the Admissions Committee.

Competitive scholarship tests will be given on High School Day, November 19. Students scoring highest will be awarded Marion L. Smith Scholarships, named for the distinguished former president of Millsaps College.

Forty scholarships totaling \$6,200 will be given as follows:

Two \$500 awards

Two \$400 awards

Four \$300 awards

Twenty-two \$100 scholarships to seniors from high schools outside the city of Jackson

Ten \$100 scholarships to seniors from high schools within the city of Jackson

Additional special scholarships will be awarded to qualified students.

For detailed information about other scholarships, write Mr. J. L. Woodward, Chairman of the Awards Committee, Millsaps College, Jackson, Mississippi.



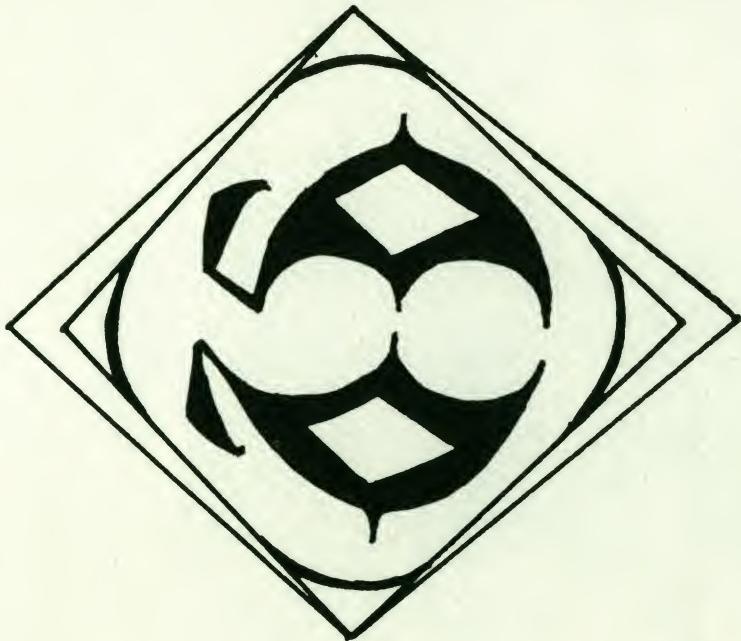
Schedule of Activities
High School Day
Boyd Campbell Student Center

8:00 a.m.	Registration
	Reception
	Refreshments
9:00 a.m.	Entertainment and Convocation
9:45 a.m.-11:15 a.m.	Scholarship Tests (Optional)
9:45 a.m.- 1:15 p.m.	Guided Tours
11:30 a.m.-12:45 p.m.	Lunch
12:30 p.m.- 2:00 p.m.	Conferences with Faculty and Staff
2:00 p.m.- 3:15 p.m.	Variety Show
3:15 p.m.	Visits to Houses of Social Groups
5:00 p.m.	"Dutch" Supper
8:15 p.m.	All-Campus Party

**HIGH SCHOOL
DAY**



at MILLSAPS COLLEGE



MILLSAPS

SEVENTY-FIFTH
ANNIVERSARY
CONVOCATION

Millsaps College Bulletin

Volume LI September, 1966 Number 1

Published by Millsaps College, Jackson, Mississippi,
monthly during the regular session. Entered as Second
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Jackson, Mississippi, under the Act of August 24, 1912.



Seventy-Fifth
Anniversary
Convocation



Seventy-Fifth Anniversary Convocation

- FORMAL OPENING OF SESSION
- OPENING OF NEW DORMITORIES
- HOMECOMING

The opening of the seventy-fifth session at Millsaps College has special significance. Millsaps begins its seventy-fifth year with national recognition of the efforts which have gone into these years past and of the results which have accrued. The Ford Foundation's designation of Millsaps as a regional center of excellence justifies the labors of those who envisioned the school as a nationally competitive force in higher education.

On October 14 the formal opening will be held in conjunction with the meeting in Jackson of the Southeastern Jurisdictional Council of the Methodist Church. An academic procession will begin the ceremonies. Special speakers have been invited.

On October 15 Homecoming will be held, with the usual colorful activities and reunions being planned. The two new dormitories will be officially opened.

Alumni, constituents, and friends are invited to participate in the seventy-fifth anniversary celebration.